



MEMBERS EXCHANGE

Publication of the American Medallic Sculpture Association
Web site: <http://www.amsamedals.org> ~ email: info@amsamedals.org

APRIL MAY JUNE 2011

Striking impressions

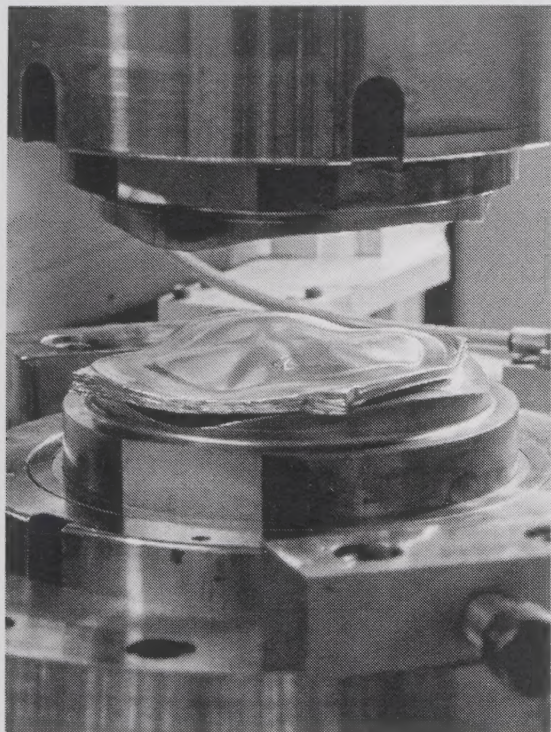


Photo courtesy Royal Canadian Mint

Nine strikes are needed on a Vancouver 2010 Winter Olympic and Paralympic Games medal to form the distinctive undulating shape of the 100-millimeter diameter Gold, Silver and Bronze competition medals. The shape is designed to evoke visions of the sea and mountains of British Columbia. Each of the 600-plus medals weighed between 500 and 576 grams.

Vancouver's 2010 Olympic medals

The final stage of creating a medal turns the medallic sculptor's vision into hard reality. For some, it is the strike; for others, it is the casting.

At the Ottawa, Ontario factory of the Royal Canadian Mint, the medals for the Vancouver 2010 Winter Olympic and Paralympic Games were each struck nine times on special dies under tremendous pressure.

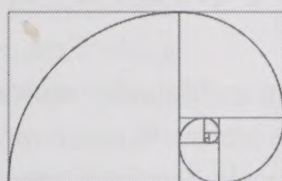
Each of the nine strikes hit the medal's metal with 1,900 tons of pressure, more than 10 times the force needed to strike, for instance, U.S. Morgan silver dollars.

The multiple, high-pressure strikes were needed to form the medals into their distinctive undulating shapes. There is a distinct shape for each category of Gold, Silver and Bronze medal. Canadian industrial designer and architect Omer Arbel created the medallic shape, and required the RCM to manufacture 12 distinctive dies for the six distinct shapes.

The medal undulations are meant to evoke personal impressions of the sea and mountains of the Vancouver, British Columbia location of the 2010 Games. Medals for the Vancouver 2010 Winter Olympic Games are round; medals for the Vancouver 2010 Winter Paralympic Games have a rounded, rectangular outline the mint calls a "superellipse."

Both groups of medals undulate and are approximately 100 millimeters in diameter, 6 mm thick, and weigh between 500 and 576 grams each.

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Inside:

AMSA Artist at work:

The medallic sculptor and gallery owner Mashiko at work, 2010.

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The AMSA newsletter, "Members Exchange," is published quarterly and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. All submissions will be edited for style and content; however, it is not possible to verify every submitted statement as fact. Authors are responsible for verifying content. Stating the source, whether necessary for the printed story or not, helps establish authority in research. The editor offers editorial assistance to all authors with the entire story process: research, writing, editing, rewrites and more. High-resolution black and white photographs of medallic sculpture shot against a neutral background are appreciated. Include all necessary details: who, what, where, when, why, how much. Dimensions of medals are essential. *Photos of artists at work are needed!* E-mail Andrew Peralá, aperala@aol.com, for specific suggestions on how best to showcase your work!

JOIN OR RENEW!
SUPPORT YOUR ORGANIZATION!

IT IS ESSENTIAL FOR MEMBERS TO RENEW!!

Sculptors, collectors and dealers, museum curators, mint and foundry representatives, educator, writers, editors and researchers are members of AMSA. Membership benefits are worth much more than the modest amount we charge for annual fees. AMSA regularly schedules workshops, symposia, seminars are more for members. Exhibits of the work of AMSA medalists are booked in museums and galleries in the United States and abroad. Meetings, held during the non-summer months, provide opportunities for members to share insights and art with each other. Members receive the quarterly newsletter Members Exchange.

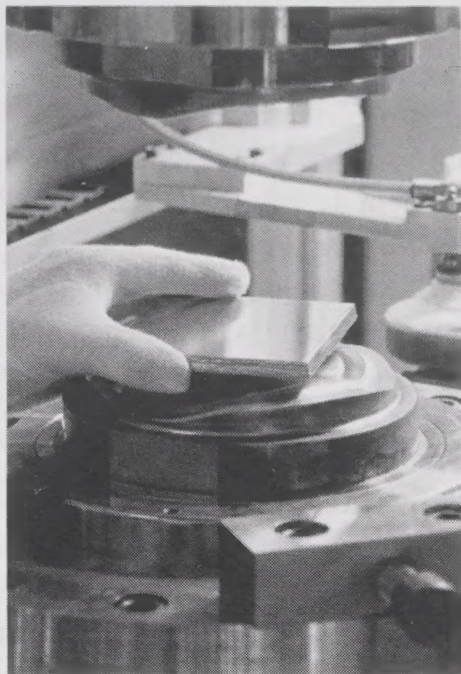
Membership is \$35 (U.S.) for U.S. and Canada members, \$20 (U.S.) for students. Foreign membership is \$45 (U.S.). To join online, go to http://www.amsamedals.org/frameset_join_us.htm. Or write to: The American Medallic Sculpture Association, P.O. Box 1201, Edmonds, WA 98020.

WITHOUT YOUR SUPPORT, THE ORGANIZATION WILL NOT SURVIVE

The fine art of brute force

*Photographs courtesy
Royal Canadian Mint*

The enormous retaining rings of the Royal Canadian Mint's medal press are clearly visible as a technician places a raw silver planchet atop the anvil or bottom die for a medal's first of nine strikes. At far right: Despite receiving several strikes under 1,900 tons pressure each, a silver planchet for a Vancouver 2010 Winter Paralympic Games medal has yet to conform to its desired shape. Note the size of the gap between the partially struck medal and the bottom die in the lower left portion of the photo.



Continued

And in a first for any medals of the Olympic or Paralympic Games, a percentage of the metal content included silver and gold recycled from more than 6.8 metric tons of scrap computer circuit boards.

The medals themselves were among the largest ever created for the Olympics. All medals are about 100 millimeters in diameter, are on average six millimeters

thick and weigh between 500 and 576 grams apiece.

The Olympic Charter does not require first-place Gold Medals be struck entirely in gold. But the Charter does require that each Gold Medal be made of a base metal stock of at least .925 fine silver, and then be gilded with pure (or .999 fine) gold weighing no less than six grams.

More photos on Page 6, Text continues on Page 7

Multiple opportunities at summer symposium

Dear Friends and Members,

By now you have received the Announcement for the American Medallist Sculpture Association - National Sculpture Society - Brookgreen Medallist Sculpture Symposium set for July 15-16, 2011.

I encourage you to sign up as soon as possible for this informative and rewarding event. I, for one, am looking forward to meeting those of you I've known for years but have yet to meet in person!

At this summer's Medallist Sculpture Symposium, we will cover a broad range of topics in discussions, demonstrations and exhibits. For a full schedule, please see Page 4.

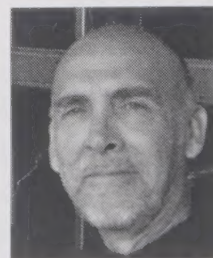
Plus, there are two bonus features - on Friday evening there will be live music in the Gardens, and on Saturday evening there will be the reception for "The Art Medal: Past and Present," along with selected works on exhibit from the Sculptors in Residence from 2010 and 2011.

The Symposium truly is an event that should appeal to a broad range of our members, from professionals who use high-tech programs to create medals as well as artists who prefer traditional, or in some cases ancient, techniques.

The greatest benefit might well be the opportunities to meet other medallist sculptors and share ideas, techniques and experiences with fellow artists.

The workshop will be held in the Campbell Center for American Sculpture, a beautiful setting on its own, situated as it is under massive oak trees. Rest assured - it is fully air conditioned! (This is not a small detail in mid-July in South Carolina.) So, save the date: July 15th and 16th. We hope to see you there!

- Eugene Daub, President



President's Letter

2011 AMSA NSS BROOKGREEN Symposium Itinerary

Friday, July 15, in the Lowcountry Center Auditorium

9:30 a.m. Gardens/museum open, coffee and bagels/muffins

10-10:05 a.m. Welcome to Brookgreen Gardens, Bob Jewell

10:05-10:20 a.m. Introductory, opening remarks, Eugene Daub

10:20-10:45 a.m. Collections overview and intro to current medal show,

“The Art Medal: Past and Present,” Robin Salmon, VP for Collections and Curator of Sculpture

10:45-11:15 a.m. Lecture, Donald Scarinci: “Current Trends in the Art of the Medal”

- 15 minute break -

11:30 a.m.-12:30 p.m. Tour of the sculpture gardens, Robin Salmon

12:30-1:45 p.m. LUNCH on your own. Pavilion Restaurant, Old Kitchen and Courtyard Café available on grounds, or picnic facility for those who bring brown bag lunches

2-3 p.m. Demo, Jim Licaretz: “Digital Imaging for Medals and Relief”

-15 minute break-

3:15-4:15 p.m. Demonstration, Mark Benvenuto: “Direct Graphite Carving, pour White metal”

4:15-5 p.m. Free time to cruise display tables

Display tables: Medal from concept to finish; Reducing sculptures with Hydroshrink; Medalcraft Mint, varieties and options for struck medals; Hands-on testing varieties of plaster; Varieties of molds and materials;

- Photographing the medal.

5-7 p.m. DINNER carpool, group reservation at restaurant

7-9 p.m. Return to Brookgreen for live music on the lawn in the gardens “Cool Summer Evenings”

Saturday July 16th in the Campbell Center for American Sculpture

9 a.m. Coffee and bagels/muffins, cruise display tables

9-10:30 a.m. Demonstration, Eugene Daub: “Word and Image, Letter Forms and Carving in Reverse”

-15 minute break-

10:45-11:45 a.m. Demonstration, Heidi Westweet: “Traditional Patina with non-traditional Liver of Sulphur Gel,” (Participants can bring their own medal to apply the patina)

11:45 a.m.-1 p.m. LUNCH on your own

1-2 p.m. Tour of Elliot and Rosemary Offner Sculpture Learning and Research Center, Robin Salmon

2:15-3 p.m. Demo, Jim Licaretz: “Cold Cast Medals - and Patina”

3-3:15 p.m. Demo, Jim Licaretz: “Hydro-Span 400 Shrinking Resin, an Inexpensive Method of Reducing Medals”

- 15 minute break -

3:30-4:15 p.m. Lecture, Mashiko: “Promoting Medallic Sculpture to a Fine Art Community”

4:15-4:30 p.m. Closing remarks, Eugene Daub

6-7:30 p.m. Reception for “The Art Medal: Past and Present – the lustrous world of medals, medallions, and small bas-reliefs” and Selected Works by Rainey Master Sculptors – sculpture and other works by our distinguished Sculptors in Residence from 2010 and 2011: Marc Mellon, Simon Kogan, Greg Wyatt, and Eugene Daub.

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Registration Fee \$150, students \$ 50.

Questions?

Contact Robin Salmon, VP Collections, Curator of Sculpture, Brookgreen Gardens: rsalmon@brookgreen.org. Registration: Laura Hunnicutt, 800-849-1931, ext. 6027 or general office: (843) 235-6012.

For companions not attending the seminar: Admission to Brookgreen Gardens (regular hours 9:30 a.m.- 5 p.m., except open until 9 p.m. on Wednesdays, Thursdays, and Fridays in July): Children 3 and under are FREE when accompanied by an adult. Adults 13-64: \$12; Seniors 65 and over: \$10; Children 4 -12: \$6. Discount for tickets purchased online. General admission is good for seven consecutive days (there are special programs with additional ticket fees). Local Hotel/transportation information available.

AMSA works to be displayed at summer symposium

Medals, galvanos, and bas-reliefs from AMSA members are scheduled to be displayed at the July 2011 Sculpture Symposium at Brookgreen Garden, and grouped according to the following 10 themes: Awards, Commemoration, Mythology and Ancient Worlds, Societal Issues, People and Portraits, Religion, War and Peace, The Natural World, Reality and Allegory of Life, Flight and Space.

The following medallic works and participating members include (from a list provided by Brookgreen Gardens):

The Art Medal: Past and Present

(Most of the medals are biface and two of each medal will be exhibited unless otherwise indicated.)

Borrowed Medals and Bas-reliefs:

Ann Shaper Pollack

Comets in Space

Peace in the Universe Beyond (uniface)

Sarah Peters

Ill-fated Journey

Rabbit Flush

Eugene Daub

NY Numismatic Club Medal

Lewis and Clark Medal

American Numismatic Society Medal

Tanya Karpiak

Never Again (uniface)

Del Newbigging

Rape: Weapon of War

Sticks and Stones

Marika Somogyi

September 11

(There is no Common Ground between the Past and Present)

Gossip

The Forest at Dawn

Geert Maas

Apple

Skaters

War Demons (all uniface)

Anne-Lise Deering

Achieving Harmony

War (uniface)

Linda Preble McVay

St. George and the Dragon

Caroline (both uniface)

Jeanne Stevens-Sollman

The Homecoming

Greetings

Spring Drummer

A Song to the Moon

Daniel Altshuler

Gloucester Medal

Michael Perokian

Sculptor Walker Hancock bas-relief (for wall)

Heidi Wastweet

Odin (uniface)

Tenuous Grasp (uniface)

Revel

Jacqueline Lorio

Uniting Torn Nations (uniface)

George Cuhaj

Rappelling

Henry Thoreau

Douglas White

Jeremy Shelton

Jerome Strong Civil Liberties Award

Geri Jimenez Gould

Jicarilla Apache (uniface)

Prophesy: The Return of Lord Pacal

Friedrike Merck

Medal of Discovery

Jim Licaretz

Carousel of Life and Death

Homage to Carl Milles

Bud Wertheim

Feast or Famine

Millennium 2000

Medals and Bas-reliefs on display include from the Mellon-Bloch Medal Collection, and medals from the Brookgreen Collection; several are listed below.

Galvanos, uniface, and perfect 2-sided:

Galvano: Augustus Saint-Gaudens

World's Columbian Exposition Medal
(Christopher Columbus), 75 mm;

Struck as Uniface: Saint-Gaudens,

Williams; portrait medal 88 mm x 66 mm

Galvano: Jennewein,

NY Architectural League Medal

Galvano: Manca:

Henry Hering Memorial Medal, 76 mm

One medal struck as two sided: Louisiana
Purchase Exposition Medal, Bronze Medal

One medal, struck as two sided:

Louisiana Purchase Exposition Medal,
Silver Medal

Galvano large scale, 16 inches: McCartan,

The Old World, 1939

Struck as 2-sided: Juszko,

J. Sanford Saltus Medal of the ANS, 79 mm

Two medals each struck as 2-sided, Brenner,

James McNeil Whistler Medal, 89 x 65 mm

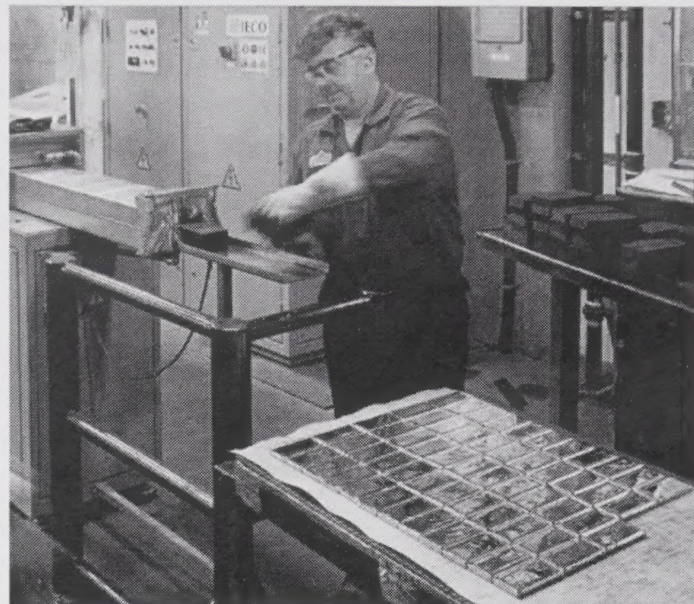
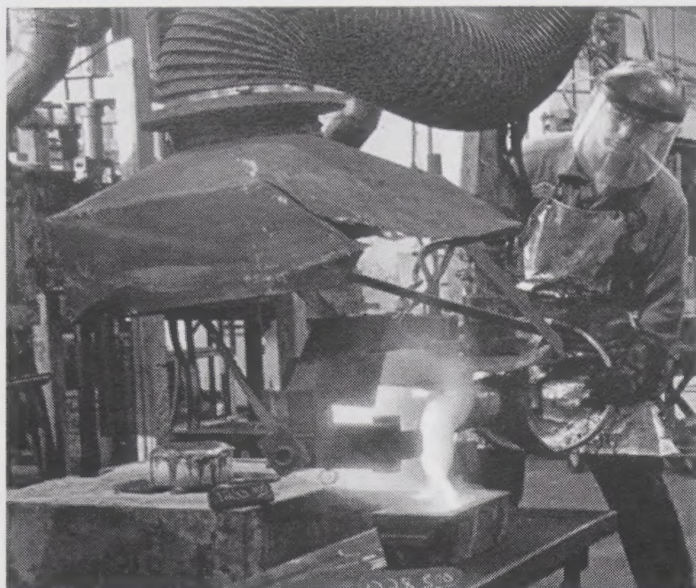
From the Brookgreen collection:

Selections from Circle of Friends of the Medallion Society of Medalists (including AMSA members Karen Worth and Alex Shagin)

Brookgreen Medal Series, and Miscellaneous medals

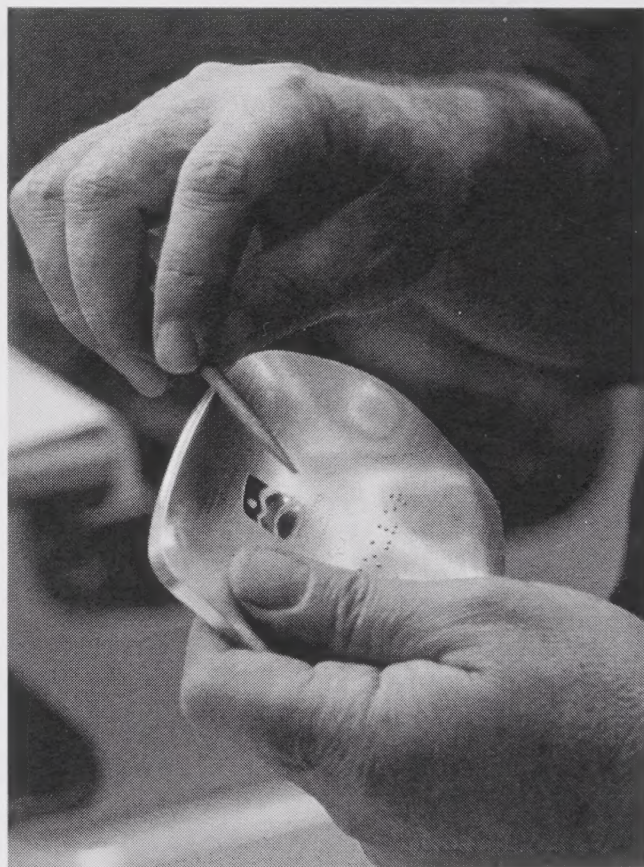
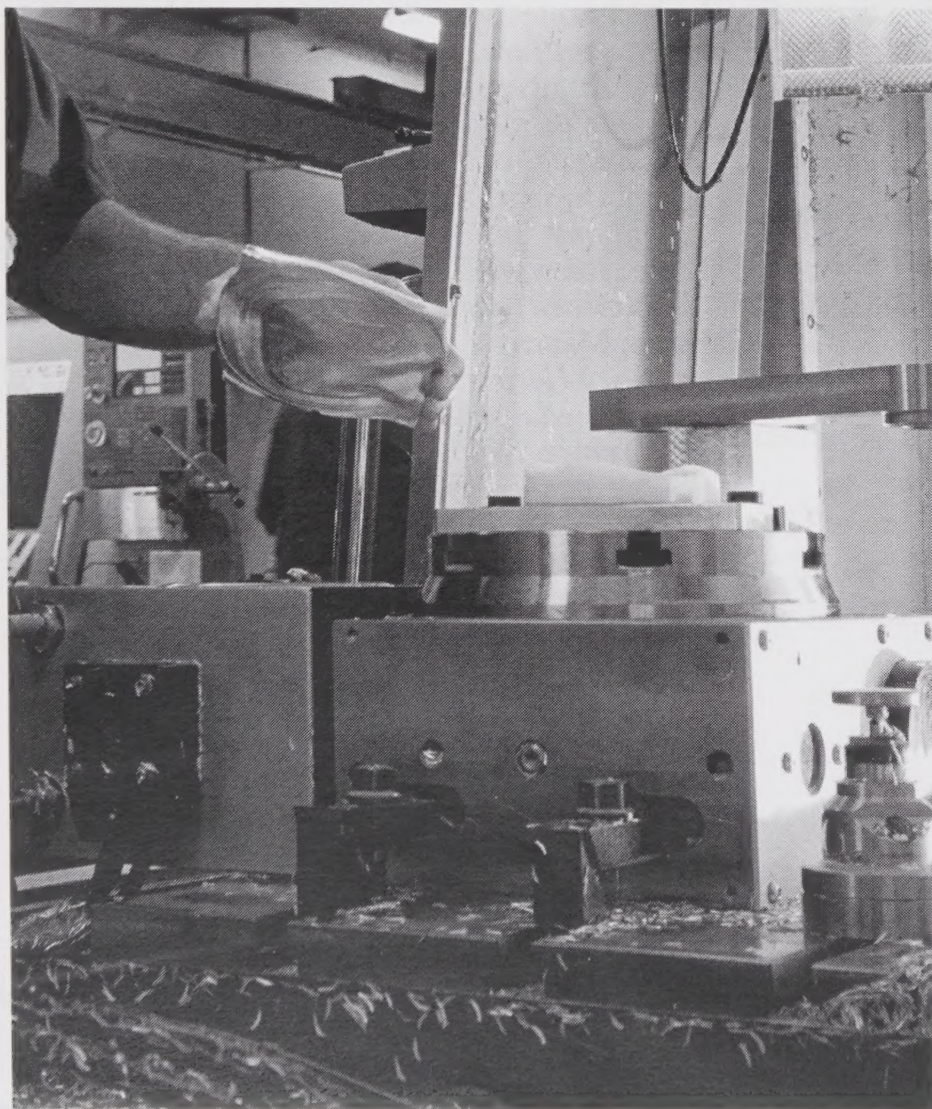
Approximately 125 medals, galvanos, and bas-reliefs will be shown. φ

Factory, artistry created 1,014 Olympic medals



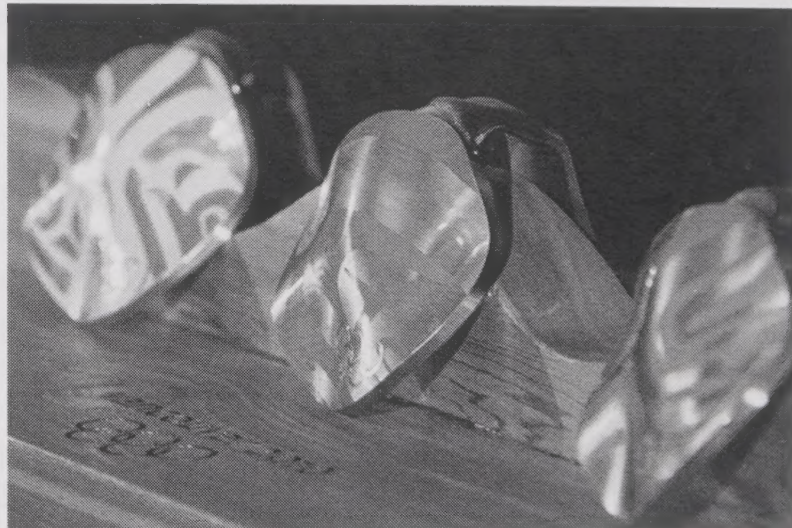
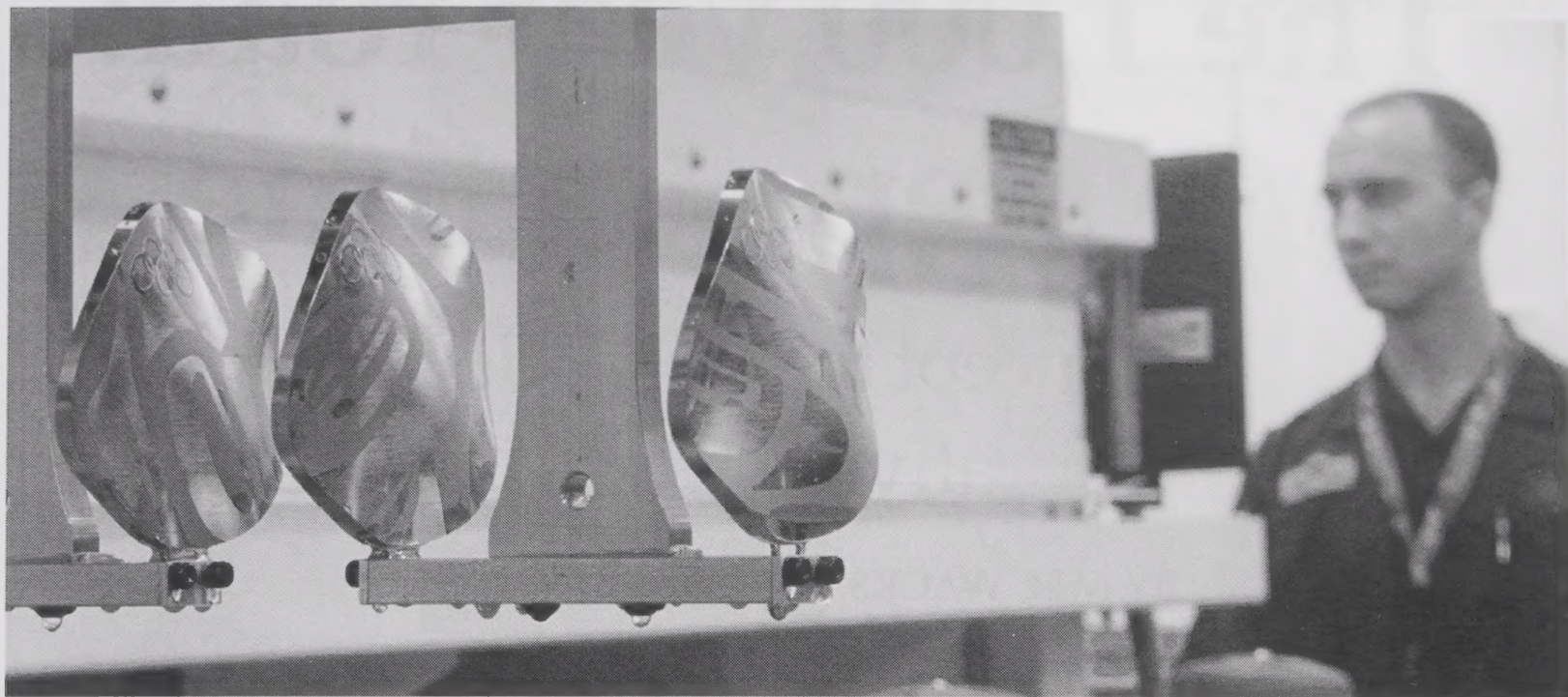
Photographs courtesy Royal Canadian Mint

Above left, right: The Royal Canadian Mint foundry produced the precisely alloyed and sized medal planchettes seen above right. Below left: After receiving nine blows in the striking press under 1,900 tons of pressure with each strike, the now-wavy medal planchette is placed on a computer-controlled milling machine to remove metal extruded beyond the dies. Below right: Hand burnishing of each medal may be required even after the medals have received their Games-specific logos and imprints; note the Paralympic Games logo and Braille text.



Continued on Page 7

Production required “hands-on” attention



Photographs courtesy Royal Canadian Mint

Above, top: Several completed Vancouver 2010 Winter Olympic Games Gold Medals have just received their final cleaning rinse. At left: Hand stitching the ribbons is the last production step before a medal is placed in a protective container. Above: A set of Silver, Gold and Bronze Vancouver 2010 Winter Olympic Games medals at their official unveiling in October 2009.

Continued

Both the Gold and Silver medals began as raw, silver planchets of approximately equal size that were cast and cut at the mint. The striking of the medals required three sequences of three strikes each, with hand touch ups and annealing between each series. Then, after the striking was complete, each medal was milled to final form by a computer-controlled industrial robot, which was just one of the 30 steps required to produce each of the 615 Olympic and 399 Paralympic Games medals. Laser etchings of indigenous western Canada

native designs were then applied to each medal; the unique designs imparted to each medal came from larger artworks created by Corrine Hunt, a Vancouver-based artist of Tlingit and Komoyue heritage. The Olympic Games medals were based on Hunt's orca design; the Paralympic Games medals were based on her vision of a raven. Both creatures are significant to all indigenous peoples of the Pacific Northwest.

The extended process of striking, hand finishing and laser etching distinctive designs guaranteed each of the medals was unique in shape and design. ϕ

The 1,000 year road: one step at a time

Concept to completion:
The collaborative process in medallic art

BY MEL WACKS WITH JAMIE FRANKI



The final clay model of Jamie Franki's concept and, at right, the medal to commemorate 1,000 years of Jewish life in China.

The creation of medals commemorating Over 1,000 Years of Jewish Life in China are a result of the convergence of three events - the visit of Jesuit Father Jean Domenge to Kaifeng, China in 1722, a visit to a Jewish bookstore in New York by Chan Sui Jeung in the mid-1970's, and a Chanukah gift to me from my daughter Debra during a visit to Hong Kong in 2006.

The creation of the medals also was a collaborative effort between the events, their participants and medallic sculptor Jamie Franki.

The events were precipitated by the discovery of a trove of articles describing a community "lost" within China after more than 1,000 years of existence.

As a recent article in *Jewish Times Asia* reported:

"In an old bookshop on New York's Lower East Side Chan Sui Jeung stumbled upon a book containing a collection of articles that amazed him; articles on a lost Jewish community in China.

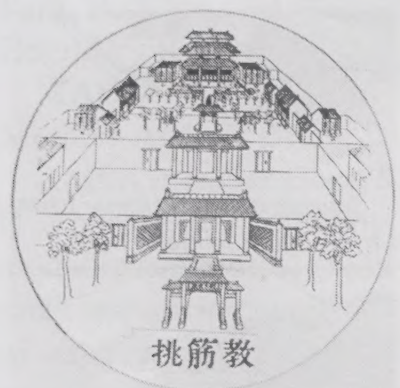
"As a Chinese historian, SJ could not believe there could be, or ever could have been, Jews in China. (In the early 1980's) SJ took a bus, and when the bus came into Kaifeng, it was immediately surrounded by people – they never got buses of tourists in Kaifeng.

"(Later) SJ Chan found himself speaking at the Museum of the Jewish Diaspora in Tel Aviv, in April 1984, on the subject of the Jews by the Yellow River.

"The research grew into a monograph called *The*

Continued

Artist's challenge: make creative leap from client's initial vision



At left: Original drawings submitted by client. Middle: A rare Chinese lantern slide, circa 1910, of Kaifeng, China Jews and the Torah scroll. Above right: Students of sculptor Jamie Franki in experimental poses during artist's process of working out the final design of a commissioned medal to commemorate a community lost for more than 1,000 years in China.

Continued

Jews in China: Reflections on Sino-Judaic History, which was first published in 1986 and re-printed in a new edition in 2004.”

Finding a lost community after a millennia was exciting news to our organization, the Jewish-American Hall of Fame. We have over the years issued a series of JAHF medals.

One of the subscribers to the Jewish-American Hall of Fame series of medals had recommended an artist to me - Jamie Franki - and I contacted him.

After reviewing some of his medal designs, I commissioned Jamie to create a medal.

At that time I didn't know that despite Jamie's professional experience (he had designed the new forward-facing portrait of Thomas Jefferson for the U.S. 5-cent coin, and several commemorative medals) he had never before sculpted a medal. This would be his first!

So I sent Jamie the 1722 drawings of Fr. Domenge along with my concept for the designs. I told him to do it this way - or he was welcome to submit new designs if they were better.

And, indeed, Jamie did come up with much stronger designs.

Jamie's designs combined the ancient Chinese yin-

yang symbol with the Jewish Star-of-David symbol, as well as a model of the Kaifeng Synagogue in the collection of Beit Hatefutsoth Museum of the Diaspora in Tel Aviv, which had been constructed based on Domenge's drawings, and more.

Interestingly, he had some of his art students pose in order to bring three-dimensional life to Domenge's line drawings depicting Chinese-Jewish worshippers.

I e-mailed Chan Sui-jeung for an appropriate inscription, and he wrote back: "All that we know about what the emperor of the Song Dynasty said to the Jews when they arrived in Kaifeng was from a few sentences, engraved in classical Chinese on the stele erected in 1489 CE: "You come to my China, honor and observe the customs of your ancestors, stay behind in Bianliang (ancient name of Kaifeng)."

Chan gave me the exact words in Chinese characters. We used part of this, in both Chinese and English, for the medal's inscription, THE EMPEROR SAID ... HONOR THE CUSTOMS OF YOUR ANCESTORS.

Jamie made meticulous drawings of the final designs and, as I recall, I made just two suggestions - that rather than having the worshipper pointing to the Torah scroll with his fingers, he should use a tradi-

Continued

Experiment, research big part of Franki's artistic process

Continued

tional Jewish pointer, called a "yad," and some inscription should be hinted at on the Torah scroll.

Jamie started the modeling by creating and assembling some preliminary forms in birch wood veneer, which he epoxied onto a basin.

From there he added coatings of plaster and carved down to find and articulate finished contours.

For the typography, Jamie built up thin layers by brushing on wet plaster and polishing down every five coats. The lettering has 35 coats!

Jamie writes: "I've now learned that lettering can be carved into a reverse plaster mold and then surface polished in a subsequent molded positive plaster. That is the way I'll be articulating lettering from now on."

After Jamie spray-sealed his plaster model with a flat white enamel and placed it to dry next to an open window, he left his studio to attend to some other business.

Upon his return, Jamie found that a gust of wind had blown oak-pollen clusters onto the wet surface. The clusters were stuck all over the design.

The attempt to remove the pollen clusters unfortunately made a mess of the master.

Jamie ultimately had to reconstruct the model, which, as he indicates "ironically seemed like it took over a thousand years to complete!"

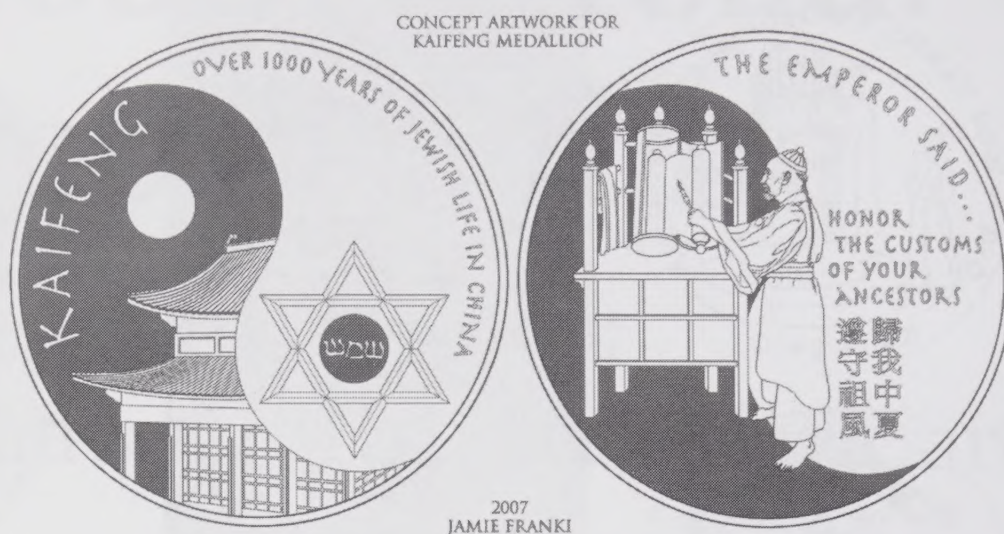
Jamie Franki now works in plastilina in a more traditional fashion, and finds that he now can articulate forms in hours that previously took weeks.

And then there were production problems. The models were shipped to the mint that I was using for the Jewish-American Hall of Fame medals, but they said the relief was too high for them to cut dies.

After some searching, I chose Greco Industries, the company founded by the fabled Hugo Greco of the old Medallion Art Company. They made the dies and some trial strikes for me.

But then the Great Recession hit, and I postponed marketing efforts.

Several years later, when I realized the Recession wasn't going to end soon, I decided to proceed with



Images courtesy Jamie Franki

Final conceptual drawings of commemorative medal by sculptor Jamie Franki.



Photograph courtesy Mel Wacks

The final product: a bronze medal commemorating 1,000 years of a people's history that previously had been largely unknown.

the production and marketing.

In the intervening years, the raw metals - bronze and silver - had more than doubled in price. As a result, the 3-inch, half pound medals have been produced in very limited editions of bronze, silver-plated bronze, and gold-plated bronze (instead of the planned pure silver and gold-plated silver versions).

And that's how a medal comes into existence. It's not exactly 1-2-3! ♢

Maas monument for MADD

A sculpture commissioned by MADD Canada was unveiled on Sept. 12, 2010 in Central Park, Burnaby B.C., on the corner of Kingsway and Boundary Road in Vancouver, Canada.

MADD is the acronym for the social justice group Mothers Against Drunk Driving.

AMSA member Geert Maas designed and created a large monument by incorporating one of his medallic sculptures, greatly enlarged. The monument is dedicated to leaving a legacy to the victims of impaired drivers as well as furthering the MADD mission of educating the public about the dangers and often tragic consequences of impaired driving.

Maas has a personal interest in seeing the word spread widely about the dangers of impaired drivers. Although he did not mention the fact in his press release to AMSA's "Members Exchange," in 2007 his daughter Marita was hit and severely injured by an impaired driver.

The monument is a 48-inch diameter brushed stainless steel circle with a central cast bronze relief. The 28-inch bronze relief is an enlarged version of a Maas medal, "Filling the Void," exhibited at *FIDEM XXX* in Denver in 2007.

The images on the artwork are meant to evoke images that coincide with MADD Canada's message; to provide support to victims of drinking and driving and to heighten awareness about this vital issue.

The entire artwork is positioned atop a base of exposed aggregate concrete. With the concrete pedestal, the monument stands 8 feet, 4½ inches tall.

The stainless steel circle represents a giant wheel at the heart of MADD Canada's mission to stop drinking and driving.

There are four shapes of people's faces (in negative space) cut out of the circle. These represent the four people, on average, killed every day in Canada by impaired driving.

These people are the innocent victims of this violent crime. They are missing from the artwork and



Photograph courtesy Geert Maas

A monument commissioned by Mothers Against Drunk Driving (MADD) Canada features the "Filling the Void" medal created by AMSA member Geert Maas but enlarged to 28 inches in diameter.

leave a void in the lives of family and friends. Yet, when the monument is viewed from the back, the memories of the missing are there amongst the living. The four "positives" on the medallic sculpture represent the people left behind after the crash.

The bronze relief reprises the circular nature of the monument and the theme of a wheel. The circular motif also represents the support and friendship victims can find through organizations like MADD.

As Maas says, "the circle is like being enveloped in a giant hug after victims and their families have suffered such devastation and loss. There are several images of people in the bronze relief. This represents the many people who are impacted by a single crash. There are friends, family members, support groups, and professionals who deal with the victims and their families after a crash.

"In between all these people are hollow spots or cut out figures. These are the people who are missing, but never forgotten." φ

MADD Canada: <http://www.madd.ca/>

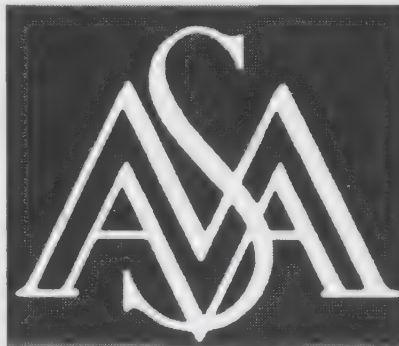
AMSA elections on tap



A FIDEM XXXI medal from the 2010 exposition in Tampere, Finland, was created by a non-AMSA medallic sculptor and is included here only to add visual interest to an otherwise non-visual page. The inclusion of this image implies no endorsements, and could be seen as an example of art reflecting life, or perhaps as a random lot of folks wondering what's next or the meaning of the social contract, or if the person next to me likes me. Perhaps some are doing nothing more important than anticipating what's for lunch. This medal electrifies the space around it. This medal works.

The American Medallic Sculpture Association (AMSA) seeks nominations for officers and board members for the coming year July 1, 2011 to June 30, 2012.

Our election will be held at the beginning of June 2011 to allow for the newly elected board and officers to be installed before June 30, 2011, which is the end of AMSA fiscal year. Any member (including incumbents) seeking to run for the board or an office



must advise the Nominating Committee within two weeks of receiving this letter by e-mailing the nominating chairperson, Mel Wacks at numismel@aol.com.

The AMSA Nominating committee includes Mel Wacks, chairperson; Lotte Cherin and Jim Licaretz.

Candidates should include a brief description of qualifications, goals, and other relevant information to be included with the ballots. Questions? Please contact Mel with any questions!

The current AMSA officers for the year ending June 30, 2011, include:

President: Eugene Daub

1st Vice-President: Heidi Wastweet

2nd Vice President: Jim Licaretz
(not running for re-election)

Treasurer: George Cuhaj

Secretary: Jackie Loreio
(not running for re-election)

Members of the board currently include:

Enrique Moreiro - Term ends 2011
(not running for re-election)

Geert Maas - Term ends 2011
(not running for re-election)

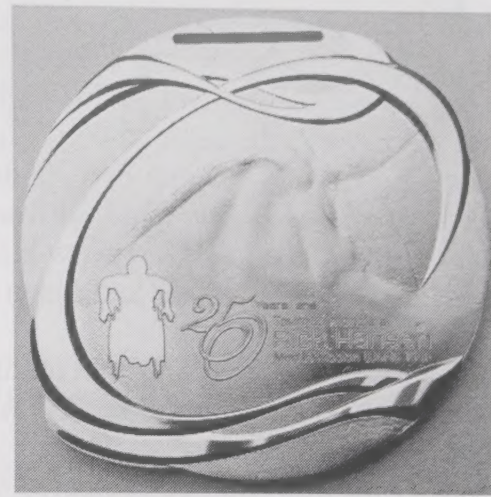
Mel Wacks - Term ends 2012

Lotte Cherin - Term ends 2012

Anne-Lise Deering - Term ends 2013
(replaced Daniel Altshuler who resigned)

Tanya Karpiak - Term ends 2013

Capturing courage on a commemorative



Photographs courtesy Royal Canadian Mint

Susan Taylor, left, in the early stages of creating the Rick Hansen medal. Taylor is a Senior Engraver at the Royal Canadian Mint, which produced the commemorative medal.

In 1985, a young Canadian man permanently paralyzed from the waist down 12 years earlier after a serious accident set off on an epic journey.

Rick Hansen had been a hitchhiker riding in the back of a pickup truck when the driver lost control, flipped the truck and ejected his 17-year-old rider.

After nearly two years in rehab hospitals, Hansen entered the University of British Columbia. Determined to not let his “useless legs” get in the way, Hansen got out of his wheelchair and began using leg braces and arm crutches.

“If I could learn to use them,” he recently told his hometown newspaper, “I could stand up. I could tackle stairs. I could look out at the world instead of up at it.”

Hansen succeeded, amazing fellow students and faculty who at first silently witnessed his efforts to master getting around the school’s campus, cafeteria and classrooms with leg braces and, initially, his clumsily swung crutches.

But he didn’t abandon the wheelchair.

Hansen earned a Bachelor’s of Science degree in Physical Education, earned a place on the University’s faculty, mastered wheelchair racing and was an athlete on Canada’s 1984 Olympic and Paralympic team at the Los Angeles Summer Games.

Two years, two months and two days after rolling out in 1985, Rick Hansen completed his first Trans-Canada crossing using only the power of his arms and a well alloyed of something far sterner.

Hansen also became something of a national hero for

his gritty determination in fighting through bad weather, pain and long hours alone on the road.

On April 4, 2011, to honor the 25th anniversary of Hansen’s “Man in Motion World Tour” the Royal Canadian Mint issued a commemorative medal designed to be carried by more than 7,000 runners, wheelers and other racers set to cross Canada and journey through parts of the U.S. and China beginning in October 2011.

The medals are struck on a 400-gram planchet of .925 fine silver. The medal’s obverse or front design has a series of textured ribbons intersecting each other. The ribbons are meant to imply motion, excitement and celebration. The bilingual motto of the 25th Anniversary: MANY IN MOTION - UNIS EN MOUVEMENT is engraved on one ribbon. ANYTHING IS POSSIBLE TOUT ES POSSIBLE is engraved along the medal’s edge.

The medal’s reverse or back has mirror images of the front’s ribbons. The back is textured with the pattern from the palm of a cycling glove worn by Hansen on his first “Man in Motion World Tour.” This is the same glove which circled the globe again from space in August 2007 with Canadian astronaut Dave Williams aboard a mission on the U.S. Space Shuttle *Endeavour*.

Susan Taylor, pictured above, is a Senior Designer at the RCM responsible for bringing the medal to metal. Taylor was one of dozens of artists, technicians and volunteers who worked on the design and striking of the Rick Hansen 25th anniversary medal, according to the Royal Canadian Mint. φ

FIDEM XXXI: USA delegation medals exhibited in New York City

Despite winter weather, the opening reception of the FIDEM USA Post-Tampere FIDEM Congress Exhibit at *Medialia ... Rack and Hamper Gallery* drew a number of FIDEM / AMSA members: Sylvia Perle from the state of Washington, Janet Indick from New Jersey, Amanullah Haiderzad, Marie Jean Lederman, and Beverly Mazze from New York City, Linda Preble McVay from New Hampshire, as well as Lindley Briggs and Ann and Jason Pollack from Massachusetts.

A number of New York-area medal enthusiasts and scholars also came out to see the American delegation's medals.

All 77 medals had been selected to fill the quota allotted to the USA Delegation for the FIDEM XXXI Congress exhibit held in Tampere, Finland in June 2010.

Coinciding with the FIDEM USA Post-Tampere FIDEM Congress Exhibit was a spotlight exhibition of various FIDEM commemorative medals.

These included all of the USA Delegation medals – which begins with John Cook's 1983 handsomely struck medal in both silver and bronze, and ends with Polly Purvis's striking 2010 commemorative in glass, copper, resin, mineral water – as well as a selection of official FIDEM Congress Medals, and several FIDEM commemorative medals by various artists.

Artist medals included pieces by AMSA members Masaharu Kakitsubo, Mashiko, and Jeanne Stevens-Sollman.



Above: FIDEM XXXI medals at Medialia in New York City.
Below: (L-R) Amanullah Haiderzad, Polly Purvis, Sylvia Perle.
Bottom: (L-R) Beverly Mazze, Ann Pollack.



AMSA member Masaharu Kakitsubo's "History of FIDEM" medal.



Symposium Kremnica entry deadline May 31

The 11th International Symposium of Medals, Kremnica (Slovenia) has invited members of AMSA to apply for consideration to be part of an exhibit to be held at the National Bank of Slovakia, Museum of Coins and Medals (NBS-MMM) in Kremnica, Slovakia from Oct. 17 to Nov. 13, 2011.

Interested persons should send an application by post, e-mail or fax to the NBS-MMM in Kremnica by May 31, 2011.

Five medal artists are to be chosen by the Museum of Coins and Medals from among the applicant artists.

Binding invitations to the selected participants will be sent in July 2011, according to information received from the organizers.

For the symposium participants will create designs for one original, struck two-sided medal (plaster model must be circular and have a diameter of exactly 180 millimeters) and designs for five cast one-sided medals or "plackets" (maximal dimension is 180 mm).

The medals realized during the symposium will be presented at the exhibition in the museum gallery. The exhibition opening will take place on 12th November 2011.

Themes for the struck medals are:

*121 Years of the Museum in Kremnica
Microcosmos*

Themes for cast medals are free.

Participants in the Symposium are required to bring basic sculpting tools and equipment, and meet the deadlines for creating plaster models.

Traveling expenses and insurance of the participants will be paid by the participants themselves or by the



Ligita Franckeviĉa's medal from the 10th International Symposium of Medals Kremnica 2009. The struck medal has the names of the participants of the symposium

artistic organizations sending them.

The organizer will provide the participants in the symposium with accommodation, places to work and basic materials for work (plaster, etc.).

The originals of the medals created at this symposium will become the property of the organizer of the symposium and will be exhibited in Slovakia and abroad without claim of the authors to an author's reward.

For further information, can contact the organizer:

NBS – Múzeum mincí a medailí

Štefánikovo nám. 11/21

967 01 Kremnica, Slovakia

Telephone: +421/45/6780301

Fax: +421/45/6742121

E-mail: muzeum@nbs.sk

Web: www.muzeumkremnica.sk, www.nbs.sk

Contact person for the organizer (NBS-MMM):

Erika Grniaková – museum officer

Telephone: +421/45/6780314

E-mail: erika.grniakova@nbs.sk

FIDEM XXXII

FIDEM will hold its XXXII Congress in Glasgow. With the international delegations' selections expected to arrive at the Hunterian Museum in early 2012, FIDEM USA's medal competition is slated for an October deadline.

As soon as I receive more detailed information from FIDEM regarding entry forms, I will send them out.

Artists interested in submitting work to the competition for the Glasgow Congress must be 2011 members of the USA Delegation of the Fédération Internationale de la Médailles d'Art (FIDEM).

For more information, please contact: Mashiko Nakashima, mashiko@medialiagallery.com (212) 971-0953

AMSA artists featured in Sofia exhibit

МЕЖДУНАРОДЕН ПРОЕКТ
НА АТЕЛИЕТО ЗА МЕДАЛНА СКУЛПТУРА ПРИ НХА

INTERNATIONAL PROJECT
OF THE MEDALLIC SCULPTURE STUDIO SOFIA

MEDALLIWOOD

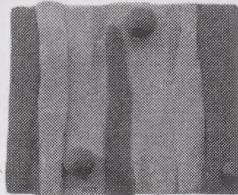
WAR APRIL 2011 PEACE



Alexandra Shevyakova, Ukraine



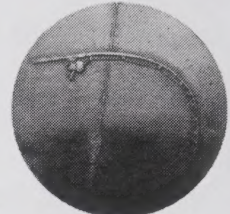
Andreia Pereira, Portugal



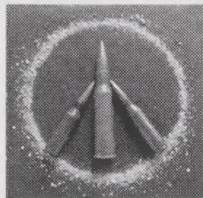
Ann Shaper Pollack, USA



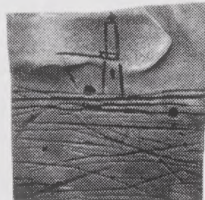
Anne-Lise Deering, USA



Biser Nedialkov, Bulgaria



Dimitar Dimitrov, Bulgaria



Elina Krasteva, Bulgaria



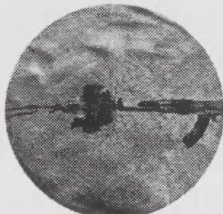
Bogomil Nikolov, Bulgaria



Emil Bachyski, Bulgaria



Georgij Postnikov, Russia



Hugo Maciel, Portugal



Ivanka Mincheva, USA



Jeanne Stevens-Soliman, USA



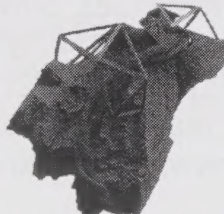
João Duarte, Portugal



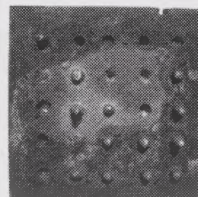
José Teixeira, Portugal



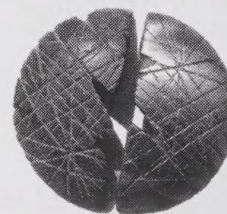
Lilia Kalcheva, Bulgaria



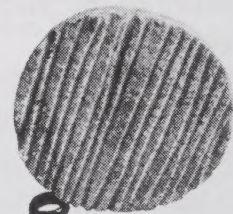
Ana Gorgulho, Portugal



Mihaela Kamenova, Bulgaria



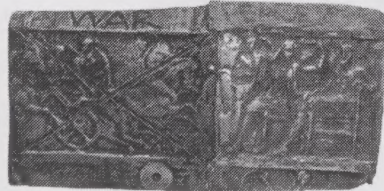
Milko Boyarov, Bulgaria



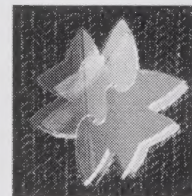
Mirena Zlateva, Bulgaria



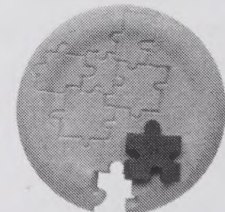
Nikoleta Ivanova, Bulgaria



Panayot Panayotov, Bulgaria



Petya Moneva, Bulgaria



Rada Nikolova, Bulgaria



Radostina Zlatkova, Bulgaria



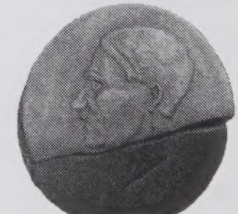
Sebastian Mikolajczak, Poland



Teodora Draganova, Bulgaria



Thomas Diehn, Germany



Ventsislav Shishkov, Bulgaria